

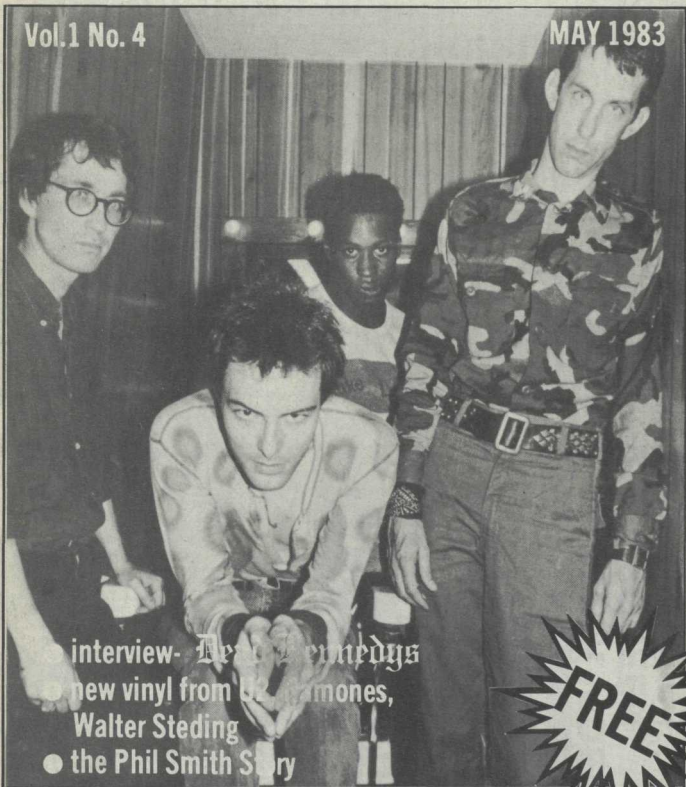
DiSCORDER

A guide to CTR fm 102

CABLE 100

Vol.1 No. 4

MAY 1983



- interview- Rex Kennedy
- new vinyl from The Jamones, Walter Steding
- the Phil Smith Story

FREE

DISCORDER

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DEAD KENNEDYS SPEAK OUT

The second floor of the Student Union Building was already hot and stuffy when I arrived early in the afternoon. Requests to have the ventilation fans turned on were lost in a malaise of bureaucracy. The Peace March and the Dead Kennedys in one day. I wonder if my sense and sensibility can possibly handle it.

The band isn't here yet. The interview is rescheduled. The equipment set up. The Dee Kays finally arrive for a sound check. They stand nonchalantly on the stage, their indifference in stinging contrast to the hard driving sound emerging from the speakers. Even Jello Biafra seems almost mellow, hopping on stage for the vocals and then leaving momentarily to make notes on the line up for the show.

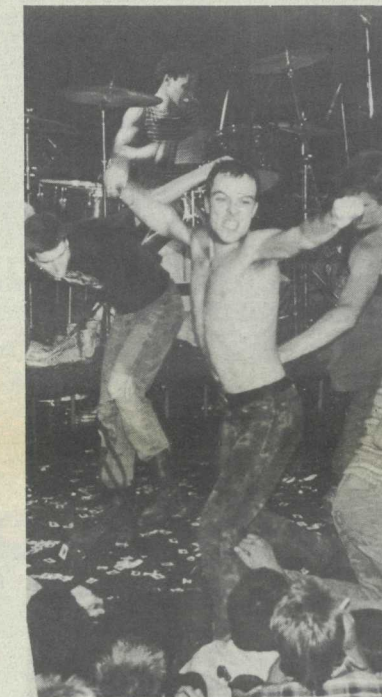
Talking to the road manager I start to get a sense of the politics, albeit music politics, that keep this band clicking. They are careful about who books them. They stay away from large promoters. They pay their opening acts well and interact with them like they are real people. They make themselves available to fans, though anonymously, before the show.

The doors open. It's like a funeral with all the black and chrome. Ages range from seven to fifty but most of the crowd is from Vancouver's "hardcore" scene.

Minutes before the start the Dee Kays are backstage. Biafra's orange juice and Peligro's beer are in place. The band is quietly and comfortably dressed. Biafra moves calmly, almost graceful. Then hits the lights and everything changes. His limbs jerk spastically, the sweat begins to pour in response to the warm saliva welcome of the crowd jammed at the front. His ready smile hardens into a sneer. His voice curls towards the crowd before pouring into the mike.

After the show we retreat to the studio at CTR. The band wants an open discussion with anyone that's around. I wince, worrying about sound quality and superficiality. This format will prove to be both the strength and weakness of the interview. The sound quality is horrible. The discussion wanders, it is hard to push beyond the self evident. Yet there are times when the discussion gets personal and obvious differences in political analyses within the band become apparent.

Discorder: From your name to your lyrics and music you are essentially a political band. One criticism of the punk scene is that it has lost its political fervour. Do you get frustrated that the political element is not absorbed by some of your fans?



Biafra: Sometimes, but at the same time I haven't felt like giving up. I enjoy getting people angry and getting underneath their skin, especially people who don't think. So even if some punk audiences, some of the hardercore than thou, give us — you suck-you're too preachy — go back to 1967 — we say what we want to say anyhow.

Discorder: Do you ever feel you're just part of a bad scene?

Peligro: One thing about Canadian audiences — they seem to have picked up the English habits. They get into a lot of spitting. You should see Toronto.

Biafra: With some people it's a bad scene, but with a lot of people no. There's always going to be people, when anything gets more well known, that are going to latch onto the superficial part and not really absorb what's behind it. I don't agree with turning one's back on punk because it has lost its meaning. I don't think it has lost its meaning.

East Bay Ray: All these questions are talking about the scene. That's not what's important any more — who hates who, who is more politically correct — the government is creating nuclear weapons to blow you up and you're talking about who likes who.

Discorder: What is the message?

Biafra: Consult the lyrics to our records.

Klaus Flouride: If even ten per cent, or even one person walks out of the gig with some new thought in their mind then it's worth it.

Biafra: We're also willing to learn from our audience. Sometimes we have to rethink things, too.

Discorder: You're doing a benefit for the Five. What are your feelings about that case?

Biafra: It seems like it might be the biggest show trial since the Chicago Seven. There has been hardly any mention of the five in the American media. There is also not a word in straight

American papers about acid rain.

Discorder: Do incidents like these help fuel the anger that keeps you going?

Biafra: It's not our favourite way of keeping things going. It's a little too close to home. It's the first person I've known and been fairly close to who is looking at life in prison on what are basically political charges.

Ray: One of the things punks can do is document and present things like police abuse. The punk scene should use media. This radio station is media. Give people your phone number. Like that train that carried nuclear warheads — from Wyoming to the Trident base in Washington. People along the route tried to block it. It got on the news. You still want to keep a democracy. Even though the train got through they got into the press and got other people thinking about whether they want nuclear weapons going into Trident subs.

Biafra: More important. Do we want trains full of nuclear warheads going through our backyards?

Ray: They made a point. People now know about that train. They were successful. A small number of people went out and sat on a track and they did something.

Discorder: What about the use of violence? It certainly attracts the media and brings the issue into public focus.

Ray: Several thousand people in England formed a fourteen mile human chain. That wasn't violent and it certainly made the headlines.

Biafra: How many people when they heard about the Lytton thing immediately felt sympathy for the poor innocent multi-national corporation?

Flouride: There is a danger to be recognized in certain kinds of action. When violence is used as protest, some of the people you may be trying to impress something on are not going to be swayed by your way of thinking. All they think is — those goddamn maniacs.

Biafra: There's another level to this. There are things like walking up to the entrance of a Bank of America branch or a McDonalds and gluing their locks closed, and it takes 3 or 4 hours to get their doors open. And they lose that many hundreds of dollars. There's a difference between physical property and people. Remember too, violence is the essential tool of the state.

Ray: And then there's people like Martin Luther King.

Biafra: He was a threat because he wasn't violent.

Flouride: And he got blown away for it.

Ray: His goal wasn't to save his own life. His goal was to achieve equal rights for blacks in the States. And he achieved some of that non-violently. He lost his life in the process but that doesn't mean he lost.

Discorder: What about liberation struggles such as we have seen in Nicaragua and El Salvador?

Biafra: We aren't saying that peaceful resistance means not defending yourself. I personally think self defense is important.

Ray: And often it comes back to media. If you're going to participate in non-violence you have to be prepared to use the media — better than they use you. If you're going to sacrifice a piece of your hide for non-violence you have to get a person who's not involved to realize what you're doing. It's communication. If there's no communication involved, a non-violent act is meaningless. The media is one form of communication.

Discorder: Are the multi-nationals the real criminals?

Ray: I think the real criminals are peoples' sense of ego and greed. Multinationals are just an exaggeration of that.

Biafra: You have to divorce your self from those structures and self from those structures as much as possible. Everybody is talented and if you can deny those people your talent by refusing to work for them. Even when you buy food you're feeding them. The individual must remove themselves from the mainstream as much as possible to get from, getting sucked in. I'm not saying drop out. I'm saying build something else.

Ray: Multinationals are just a vehicle for the goals of individual human beings. You can decrease their power if you make them remember they are only individual human beings. There are not two kinds of people — those who work for the multi-nationals and those who don't — we're all the same people.

The Dead Kennedys are gone but one can only hope that some of the anger they bring us close to remains. As I listened to the tapes of the interview I found that there was a message for Vancouverites and the people here at CTR. We tend to get insulated from the music we play. We ask questions of the Dead Kennedys that we have yet to ask ourselves. We too often take lyrics as just another sound element and ignore the very real demands that punk as resistance would make on our lives. For me the message is abundantly clear — get involved with more than your ears — get involved with your whole life.

--David Firman

CITR DiSCORDER

fm102 Cable 100

Editors:
Jennifer Fahrni
Mike Mines

Features Editor:
Michael Shea

Reviews Editor:
Jeff Kearney

Distribution
Harry Hertscheg

Contributors

Rick Anderson
Gord Badanic
Murray Cahen
David Firman
Steve Hendry
Harry Hertscheg
Fiona MacKay
Joseph March
Mark Mushet
Steve Robertson
Sedro Wooley
Ian Warren

Printing:
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A couple hundred listener surveys from last month's issue of DISCORDER were received by a very appreciative CITR membership. The station's members would like to thank all respondents for their input ("Thanks"). Those who filled out the survey can have the satisfaction of knowing that they will be held partially responsible for the hopefully improved and innovative programming changes to come about on CITR over the next year.

A few of the interesting letters received through the survey appear in this issue's Letters to the Airhead feature. The June issue will have the complete results of the survey as well as a representative sample of some of the more pertinent comments.

Survey forms are still available at a number of places in Vancouver: Odyssey Imports on Granville Mall; Zulu Records on W. 4th Ave., near Burrard; Black Swan Records on W. 4th Ave. just a block west of MacDonald; The Charles Bogle Photograph Dispensary located in the W. 10th Ave. neighbourhood shopping area; and in the Student Union Building at UBC.

So for those of you who haven't yet filled out a survey form, there's still opportunity for you to get your input in and get your comments published ("Publish or Perish").

Survey or no survey, CITR always invites and welcomes listeners and non-listeners alike to forward their comments, questions and suggestions to CITR.

For those of you who would like to address your comments to specific departments, a list of those who get the buck passed to are given below:

President.....	Steve Robertson*
Vice President.....	Jennifer Fahrni*
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Secretaries of Station.....	Gord Badanic & Dean Pelkey
Public Affairs Director.....	Dave Jamieson
Record Librarian.....	Paul Scholten

These members are open to the public abuse, but only until March 31, 1984. The asterisked (*) people will be around all summer to keep the CITR ship afloat.

ATTACK

The Revillos (Superville UK)

Since Jo Callis left the Revillos in January, 1979, the Revillos/Revillos have had to depend more on energy and excitement, rather than strong songwriting and guitar ability. Now in 1983, four years down the road, the Revillos energy, too, is beginning to wane. Their new album *Attack* is an expected disappointment. Although Eugene Reynolds and Fay Fife (and whoever they are able to recruit for each effort) are able to pour enough enthusiasm and fun into the two songs that comprise a single, over the length of an LP, their energy and originality are worn extremely thin. Of course there are a few outstanding tracks on this disc (notably *Man Attack*, *Tell Him* and *Graveyard Groove*) these songs would have fared better had they not been released on *Attack*, where they are bogged down by a significant number of un-

spired, sluggish tunes, and lifeless performances.

The album consists of a little more than half upbeat light songs, the remainder being mid to slow tempo, or worse, attempts at campy, torchy tear-jerkers, like *Bobby Come Back* and *On The Beach* from the first Revillos album *Rev Up!*. The songs on the new album are very characteristically Revillo-ish, with tinny, twangy guitars, impossibly fast drums, and the unparalleled "REVETTES" on harmonies. Unless you're a devoted Revillos/Revillos fanatic, don't expect to be completely satisfied with this record, especially since there are no plans to release this in North America and you can expect to pay around \$16 for the album. Some good songs, some bad ones. Buy the single from the album first, then all the other Revillos singles.

--Gord Badanic



Dear Airhead:

Just a note to say thanks for the alternative. When I tripped down here from Deadmonton, Dulberta a few years back I was just a naive Led Zepplin listener. Now, thanks to you, I'm a naive new music freak. But seriously, I write for a street level rag and you guys really help out some. Thanks for being around.

--Gord Wilson

THANKS FOR BEING NAIVE (just kiddin') --Ed.

Dear Airhead

I tune in only once a month because I so rarely hear something I'm even vaguely interested in when my dial goes by, vainly searching for something — anything! — listenable. I'm simply never enticed to stop at CITR.

I'm 25, so I don't represent the majority of either the UBC population, or your listeners. But I'm not one of those people who yearn for the '60's, dreaming of the day when we'll hear that stuff on the radio again. On the contrary, heaven forbid we'd have to put up with that drivel (mostly) — ONWARD, GENTLEMEN!

But holy cow, guys, (and you are mostly guys, it seems), you are so obsessed with 'being a head of the game'. You'll play anything as long as it's new, just so you can claim to know something we don't know. I imagine you going 'nyah nyah' when AM picks up on a band you've been playing for awhile. Well big deal. You wanna be adventurous, daring, revolutionary, and (gasp!) maybe even intelligent? How 'bout this:

Take advantage of all those glorious grey boxes in your schedule to show us what's really out there. Any so-called 'music connoisseur' I've ever

met claims to like all kinds of music — rock, reggae, classical, jazz, bluegrass, folk, blues, gospel, r & b, African, yodeling, choirs, Tibetan monks, cajun, Celtic, ETC. So why not show how much you really know, how hip you really are, by mixing it up fer crissake! Make me terrified to change the station for fear of what I'll miss. There's a big wide world out there, you'd be smarter to put new rock music (i.e. what's on your "hit parade") in a white box — what the hey, 3 hrs 7 days a week if you like, but please try to see beyond the narrow limits of BOW WOW WOW and SCRITTI POLITTI, (whoever the hell they are).

*No offence, I'm glad to hear this new stuff, but I don't want to hear it or any one kind of music all day! No one anywhere is programming the way I've suggested — this is your chance guys! The brass ring...! Your claim to fame...! IMMORTALITY!! Imagine the riches that await you....

PLEASE
MIX IT UP!

CULTURE

Dear Discorder,

You're on a fair lane
With Scout Farelane
Scout Farelane
is a rocket airplane
She used to be a Dishrag
Now she is a super stag.

--Charles Slade
(Charles slade)

Looks like Charles is taking up where Napoleon XIV left off. If you can do worse (better?) than this, we would certainly like to hear from you!
--Ed.

LETTER TO THE SNOTHEAD

To the DJ @ CITR on **** (time and day withheld to protect the guilty)

Dear DJ,

On this date I was listening to your Ski Report. Between the reports I kept hearing the very audible sound of you sniffing up what sounded like very thick mucous. If you have a cold, dear, would you, as a favour to your listeners, who have CITR playing on their sensitive stereos, PLEASE STAY AT HOME!

I enjoy your fine music immensely but I am truly amazed at the poor manners. Am I going to be forced to listen to LG73 on my clock radio?

Please listen to your program, you'll barf!!!

--Michelle

Never Fear! We have beheaded the DJ concerned, and we hope that this will rectify the mucous problem. If not, we'll have to do something drastic. Stay tuned!

--Ed.

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MONTREAL'S Rational Youth in a recent SUB Ballroom Appearance. photo: Kevin Fleming

An Alternative to Vinyl

THE INDEPENDENT
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As the so-called alternative music scene becomes more and more jaded and a new status quo of British pop groups emerge, so increases the need for a supply of fresh blood. Fortunately, there is a new breed of entrepreneur that is gradually coming close to fulfilling that need: the independent tape distributor.

A relatively recent development in alternative music distribution, these outfits are often affiliated with, or offshoots of, new music publications (examples being: Eurock, Flowmotion, Datenverarbeitung, etc.) and share a strong dislike for the effects the music industry has on the natural progression of music and the unquestionable need to break new ground. The aim is to allow artists to go about producing music without having to compromise in any way (so as to secure a record deal) and make that music available to the greatest number of people at the highest level of value and quality possible. Considering that a 40-minute long record runs about eight dollars in this country, double that if it's a European import, a 90-minute cassette of new music for an average of six dollars or less (and that's from overseas) seems like quite a nice alternative to patronizing our quickly disappearing trendy import stores. The styles of music available run the gamut from the heavy going industrial sounds of Throbbing Gristle, Maurizio Bianchi, and Nocturnal Emissions, to the "just beautiful music" of Paul Nagle, Emerald Web, or Bernard Xoloti.

As this service is only available on a mail order basis, I have listed some of the distributors I have tried, and highly recommend, along with a brief write-up for each. For more, make that tons, of additional information and listings be sure to check out Alex Douglas' Contact List of Electronic Music, the world's most comprehensive guide to electronic music distribution. A new and larger edition is coming out this month and is available from some of the more progressive independent record stores in town or, from Alex himself, at P.O. Box 86010, North Vancouver, B.C. V7L 4J5.

• FLOWMOTION TAPES: 1 Bently Grove, Meanwood, Leeds LS6 4AT, England.

Ian Dobson's label features the Tangerine Dream influenced work of Paul Nagle, a tape and booklet by Casey Fanni Tutti, and the re-released series of 30 live Throbbing Gristle cassettes as well as many other interesting tapes.

LUST VERTRIEB: Leuchte 51, 6 fm 60, Tschormanni, Germany
Walter Truck's label carries everything from guitar oriented pop to the accessible industrial soundtrack to Jean Paul Sartre's play "The Flies" by "Die Fliegen."

TAGO MAGO: 52 rue de Sambre et Meuse, 75010 Paris, France
This label, run by Pascal Bussy, carries three cassette/booklet packages featuring exclusive tracks by "This Heat," "Eyeless in Gaza," LOI Coxhill, and Tejo Solten. The booklets include interviews and artwork by the bands. Future projects include a look at some new Japanese music as well as a retrospective of 70s German group: "Can."

• EUROCK: P.O. Box 4181, Torrance, California 90510, U.S.A.
Run by Archie Patterson, Eurock Dist. deals mainly with European "fusion" bands such as "Magma" or "Eskaton."

INTEGRATED CIRCUIT RECORDS: Hill Cottage, Tollerton, York YO6 2DS, England

Colin Potter distributes his own cassettes as well as a variety of compilation tapes/records featuring some very innovative British musicians of which Trevor Wishart is particularly outstanding.

• DATENVERARBIETUNG: Andreas Muller c/o Normal, Bornheimerstrasse 31, 5300 Bonn 1, West Germany
Dealing with the extreme side of industrial music (Nocturnal Emissions, M.B. et al.) Andreas has produced several excellent compilation tapes. An open mind is a prerequisite for the enjoyment of this kind of music. The "Sinn and Form" sampler is a highly recommended introduction.

• MIRAGE: 614 Southmead Road, Filton, Bristol BS12 7RF, England
Under the direction of Martin Reed, Mirage distribution has an excellent selection of Eurock type music and return service is prompt.

Write for catalogues and/or more information.

*Denotes publisher of new music paper/magazine of same name.

--Mark Mushet

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Vinyl Verdict

WAR U2 (WEA Records)



What a kick, sitting on the Lions Gate Bridge during rush hour, forced to listen to "that" station when what should come on but *New Years Day*. U2 never sounded better as they cut a clean path through the usual fodder that passes for music these days. Nor were the qualities that elevate them from the bulk of the pack ever more pointedly evidenced. With their intensity, freshness, and determination they breathe a sense of life and vitality into the sluggish state of rock. Since their early days U2 have been able to weave a heady mix that combines a straight-forward, driving sound with a very Irish sense of the lyrical or mystical. It's a rare, marvellous combination that creates the emotion or, better yet, the spark that is central to U2. You can hear it on something like *Eleven O'Clock Tick-Tock* and *I Will Follow*, and it comes through loud and clear on much of *War*.

War is number three for U2, and they seem to have regained the form that was missing on the rather lackluster October album. As the bold cover photo and title suggests, the boy is

growing up. No longer the same stony-eyed youth we first encountered, he has taken a good look around and seen that all is not as it should be. If *Boy* was an album that dealt with the rites of passage and the accompanying confusion, *War* is very much one of growth and decision. The U2 we find on *War* has a greater sense of strength and toughness.

The first track *Sunday Bloody Sunday* sets the tone for the entire album. A crisp, military beat blends with the bass to create an undercurrent that is surprisingly funky. On top of this The Edge's soaring guitar and Bono's stirring vocals add texture and depth to the overall sound. The electric violin which joins in halfway is an effective touch. The song itself is a cry from the heart against the senselessness of, in this case, a very specific incident that took place in Derry one January Sunday in 1972 when 13 people were killed at a rally. It came to be known as *Bloody Sunday*, hence the song title. Safe to say it's not your average dance number.

The opening side is given a strong one, two punch when *Sunday Bloody Sunday* is followed by *Seconds*. Once again a martial beat is at the base of the song, with The Edge and Bono taking turns on lead vocals as they succinctly sum up the threat posed to us all by nuclear weapons.

Strong stuff indeed! But what comes across on the LP is not the usual pessimistic, doom and gloom rhetoric voiced by so many these days. Their's is a

much fuller picture with songs like *Sunday Bloody Sunday*, *Seconds*, or *Surrender* being contrasted by *Red Light* or *Like a Song* where U2's underlying belief that there is something more which shines through.

War is a strong, solid album that showcases a band who sound as if they have hit their stride. They exude confidence and sincerity throughout the album. Best of all there is a healthy sense of experimentation in evidence, especially on side two where they play around with the various ingredients that make up the U2 sound. Be it in the staggered rhythms of *The Refugee* or the use of horns on *Red Light*, these twists perhaps point to

some of the place U2 might be heading to in the future.

A few off-the-cuff remarks to wrap things up...Steve Lillywhite's production is once again right on the mark. He creates a sense of depth and space which lends itself beautifully to the dynamics of the band. I hope it's a five-way split because he's much a member of the band as the other four...Nice to see The Edge stepping forth for some lead vocals on *Seconds*. His clear, bright harmonies were too often unnoticed...See the band live. They are in town on the 25th of May, and the fire and excitement of U2 live is matched by few.

--Sedro Wooley

DANCING IN HEAVEN Walter Steding (Animal Records)



Walter Steding's debut album, on Chris Stein's Animal Records label, looks like the typical New York art-scene musician's record. Although no big names play on the eleven songs that make up the LP, Walter has chosen to put on the back cover photos of himself with a number of artists who one might call "personalities": Andy Warhol, Chris Stein, Debbie Harry, David Byrne, Robert Fripp, even Ron Wood and Keith Richards. Whether displaying that you have famous friends is a cheap marketing ploy or a way of showing that your talent has been recognized by the finest in your field, in his music Steding's association with the likes of Byrne and Stein has had negative and positive results.

Walter Steding's main instrument is the violin; he also handles synthesizer and most of the vocals. His violin is what gives most of the tracks an individual flavour. If your first reaction is to think that Walter must be quite an "arty" guy, you would be absolutely right. At his best Walter creates a sound reminiscent of many early '70s British bands that employed traditionally classical instruments in a rock format -- *Renaissance* is an example. Steding never displays art-rock pretensions, however. His songs, most of them about three minutes long, are very simple compositions, and the band's basic, yet not boring, performances never make the music sound overblown. On tunes like *Crusade*, *Secret Spy* and the rather funky *You Got It*, Steding has taken a lesson from

Talking Heads, especially '77, in paring down songs so their basic messages come across.

Where Walter's simplicity hurts him is when he strives for the Great Disposable Pop Song -- several tracks on *Dancing in Heaven* should be disposed of immediately. His simplistic lyrics here wind up sounding simple-minded; he doesn't have the wit of David Byrne and with the popular arrangements there's absolutely no substance for these songs. Walter's "serious" violin playing just doesn't quite fit when he's telling us how much fun it is when he's sitting in his room. One is reminded of a band from somewhere like Finland or Yugoslavia who can't speak English and can play rock and roll little better.

What rescues *Dancing in Heaven* from being a candidate for the trash compactor is the solid playing of Steding's band, made up of relatively unknown musicians. They provide an adequate yet almost always interesting foil for Walter's violin. All the best songs on the album have some outstanding instrument, be it the bass on *You Got It*, synthesizer on the title track or James White-like saxophone on *Secret Spy*. The production on the record is great considering that, except for one track, Walter did the whole record himself.

"The vocals of Karen Geniece are terrific on *Secret Spy*, toning down Walter's rather whiny delivery.

Even though this first LP's flaws make it unworthy of a piece of my paycheck, Steding's work in the future may deserve attention. When he has found the right type of song to carry his very different violin and vocal style he could make some very memorable records.

--Flona MacKay

SUBTERRANEAN JUNGLE

The Ramones
(Sire Records)

The kid had felt the gnawing hunger all day and so it came as no surprise when he found himself in front of Dino's Rock 'n' Roll Pizzeria. He walked determinedly into the tiny restaurant, sat down on one of the wooden stools and grabbed a menu. He looked at the pizzas, trying to decide which would best satisfy his hunger. The Jam pizza was usually good but he noticed that Dino had taken it off the menu. Perhaps a PIL pizza? No, it would probably give him indigestion later, and the Culture Club pizza wasn't filling enough. He was just about to make for an Iggy Pop pizza when an old favorite caught his eye, the Ramones pizza. He thought about it then called Dino over to the table and placed his order.

Dino looked at the kid and shook his head. "Sorry kid, it's too hard to make for a single bad, ingredients keep having to be changed and it just doesn't taste the way it used to."

"What?" The kid didn't understand.

Dino looked sad. "Have you heard of a new album, new band, *Subterranean Jungle*? It really tells the whole story. A new producer again. Third time in as many albums. This time it's Ritchie Cordell, same guy who did Joan Jett. I mean the boys must want a hit single bad, but it doesn't tell you, it's like too much cheese on the pizza. Cordell has smothered Joey's vocals, you can barely make out the words."

"But what about the guitars?" the kid asked.

"Oh sure, they still have the same Ramones' buzz, but there's bloody layers of the damn things." Dino raised his arms in frustration. "They even have a guitar solo on 'What Do Ya Do?'"

But does it still taste like the Ramones? The kid looked anxious.

"Well yeah, certain pieces. Especially 'Psycho Therapy' and 'Everytime I Eat Vegetables I Think of You.' But in some places, like 'Time Has Come Today,' it tastes almost like...like an Aerosmith pizza."

The kid appeared crestfallen. "You see kid," Dino continued, "it's all in the lyrics. Ramones' songs, like the pizzas, used to be tasty, like Mom's leftovers, but they still tasted good and filled you up. Songs like 'Cretin Hop' and 'I Wanna Be Sedated.' It was a taste you remembered and could take anywhere, from a party to the beach to the car. Now the food, but it's more processed. Sorta like instant pizza mixes. And I guess if you eat enough of them you'll learn to like them. I know I eventually came to like the last two Ramones' pizzas. It's just a matter of time, but the old taste? Well, I'm afraid it might be gone for good."

The kid sighed and looked up at Dino, a tear forming in his eye. "What the hell," he said, "bring me a Ramones' pizza, for old times sake."

--The Twisted Panda

PLASTIC SURGERY DISASTERS

Dead Kennedys (Fringe)

America's favorite enemy-of-the-state Jello Biafra has once again, along with the rest of the Dead Kennedys, produced another great album full of nifty songs each of which takes a scrape at the thin veneer covering/protecting some of the more unpleasant aspects of our "democratic" and "free" ways of life. Any band that so rigidly adheres to its aim of purging society of ignorance and apathy must surely be above criticism. Well, at least on the level of principle. The band must certainly be proud of the fact that they have, almost singlehandedly, spawned a new generation of North American punk bands all with the same thing to say and the same way of saying it. The problem lies with the fact that, along with these bands, the Dead Kennedys themselves haven't progressed beyond the hardcore thrash of their early days. *Holiday in Cambodia*, a major breakthrough for North American punk, has raised people's expectations above that which is realistic. The Dead Kennedys have always had

(dare I say it?) "energy", a fast paced, aggressive sound that for this sort of band, as with Vancouver's own Subhumans, is an essential feature of the music and is therefore somewhat limiting. That's fine by me as long as they continue to produce first rate songs in that mold.

The album itself contains their two most recent singles *Bleed For Me* and *Halloween*. The subject matter ranges from the usual corporate crime to the West Coast's hip-easy lifestyle to the fact that so many of today's college/university students wish merely to immerse themselves in money and a nice safe career not caring a damn to think about, much less act on, our real problems. The album also contains a 26-page booklet of Jello's and Winston Smith's collages of newspaper and magazine clippings that are clever, sickening, and, most importantly, thought provoking. And just think! It's all in the name of entertainment. Buy this album.

--Mark Musher

Program Features

Monday through Saturday:

MINI-CONCERTS:

Music and commentary focussing on one band or musician for about 1 hour at 8 pm.

Monday through Sunday:

FINAL VINYL:

(It's not really final, it just sounds good). Every day of the week an album is played in its entirety beginning at 11 pm.

Monday: Jazz Album

Tuesday: New Album

Wednesday: New Album

Thursday: Import Album

Friday: Classic Album

Saturday: CTR Number One Playlist Album

Sunday: Neglected Album

Weekends:

RANDOM RADIO:

"After hours" radio until at least 4 am. Call CAT-BITS for requests. Friday and Saturday nights

THE FOLK SHOW:

Folk music from around the world. 10:00 am - 12 noon Saturdays.

CITR PLAYLIST SHOW:

Selections from CITR's weekly album and singles playlists are counted down. 3:00 pm - 6 pm. Saturdays.

LAUGHING MATTERS:

A documentary series on the history of recorded comedy. 1:00 pm - 1:30 pm. Sundays.

MUSIC OF OUR TIME:

Expose yourself to modern classical music. 8:30am - 12:15 pm. Sundays.

SUNDAY BRUNCH:

Prose and poetry readings. 12:15 pm - 12:45 pm

REGGAE SHOW:

The Rocker's Show 12:45 pm - 3 pm Sundays.

RABBLE WITHOUT A PAUSE:

An alternative to CITR's alternative programming. Listen for the "unknown album feature." 3 - 6 pm Sundays

SUNDAY NIGHT LIVE AT 8:

Recordings of live concerts. 8 pm - 9 pm

MAY MINI CONCERTS

MON	2	THE WALKER BROTHERS
TUES	3	JAMES WHITE/THE CONTORTIONS
WED.	4	DELOY WILSON
THURS	5	ORANGE JUICE
FRI	6	THE RAMONES
SAT	7	GODLEY AND CREME

MON	9	THE FLAMING GROOVIES
TUES	10	KATE BUSH
WED	11	NEVILLE LIVINGSTONE
THURS	12	T-REX
FRI	13	interview with ULTRAVOX
SAT	14	LINTON KWESI JOHNSON

MON	16	BE-BOP DELUXE
TUES	17	THE THE
WED	18	LEE PERRY
THURS	19	MAGAZINE
FRI	20	THE 2-TONE LABEL
SAT	21	LINTON KWESI JOHNSON

MON	23	THE PRETTY THINGS
TUES	24	RIP RIG AND PANIC
WED	25	LESLIE KONG
THURS	26	THE BARRACUDAS
FRI	27	THE PASSIONS
SAT	28	THE CLASH's reggae trax

MON	30	HEAVEN 17
TUES	31	various rock stars coming to untimely deaths of one sort or another.

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7 am							
8 am		Morning Report	Morning Report	Morning Report	Morning Report	Morning Report	
9 am	MUSIC OF OUR TIME	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	
10 am	NEW MUSIC COULDN'T	PUBLIC AFFAIRS					SATELITE INTERNATIONAL
11 am	MUSIC OF OUR TIME	Generic Review	Generic Review	Generic Review	Generic Review	Generic Review	THE FOLK SHOW
Noon	SUNDAY BRUNCH						
1 pm	THE REGGAE SHOW	Local Report	Local Report	Local Report	Local Report	Local Report	
2 pm							
3 pm		Newsweek	Newsweek	Newsweek	Newsweek	Newsweek	LAUGHING MATTERS
4 pm	RABBLE WITHOUT A PAUSE	Newsweek	Newsweek	Newsweek	Newsweek	Newsweek	CITR PLAYLIST SHOW
5 pm							
6 pm	SUNDAY MAGAZINE	AFTER DINNER PORTION					SATURDAY MAGAZINE
7 pm							
8 pm	SUNDAY NIGHT LIVE	MINI CONCERT	MINI CONCERT	MINI CONCERT	MINI CONCERT	MINI CONCERT	MINI CONCERT
9 pm							
10 pm	FAST FORWARD	THE JAZZ SHOW					
11 pm	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL
Midnight	FAST FORWARD	JAZZ CONT.					
1 am							
2 am						RANDOM RADIO	RANDOM RADIO
3 am							
4 am							

CITR-FM 102 Cable 100

Listener Request Line 228-2487

OFF AIR

CITR'S AN ALTERNATIVE MUSIC PROGRAMMING

CITR PROGRAM PROFILE :

Generic Review deals generally with the mainstream in film and theatre in Vancouver, something different as opposed to our musical selection. Many say that Generic Review should seek out the unusual and avant garde in the city. They feel that this would fit our overall outlook much better. It would however represent a denial of our unstated purpose which is to deal critically with the world all around us.

Society is reflected in its major media. What could be more major than a Madison Avenue slicked up major movie release. Using one media to critically treat another perhaps

Generic Review

more influential media is an effective means of learning more about society. Much of the music at the "Mighty R" deals very critically with society. It does not sit complacently on the shelf patting itself on the back while accepting and condoning a world full of garbage, violence and stupidity. Therefore why should Generic Review deny itself a critical job at the mainstream. Hopefully films like "An Officer and a Gentleman", "The Outsiders" or "Spring Break" and the ideas behind them will get what they deserve on Generic Review. Equally important is discussing something a little more

concrete like "Coup de Torchon", "Diner" or "Betrayal".

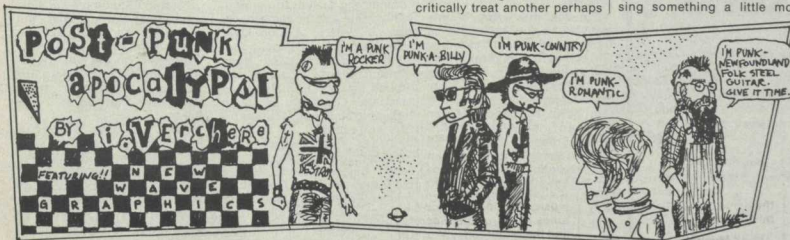
The purpose behind criticizing film is not so much to recommend or disapprove but to initiate a wider discussion and assessment of the film's ideas and values. These values no matter how gratuitous or banal must be recognized for what they are if we are to progress and improve. The music at CITR identifies and focuses the problems of society. Generic Review undertakes a similar responsibility.

The cinema reproduces life. Sometimes it is satirical, sometimes not.

What matters to Generic Review is not so much whether a film is unnecessary or wrong or "au courant." It is the why, the foundation below that film. Generic Review does not concern itself just with the surface production values of a film. That is usually quite well-handled by other media in the city. Generic Review tries to get at the soft underbelly of the film. To test its validity or non-validity as a statement of reality or necessity. After all one must identify the symptoms before one can treat the disease.

-Joseph Edward March

You can hear about the latest films on Generic Review, Monday through Friday at 11:30 a.m. and 6:45 p.m.



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Sat., May 14
11 am - 6 pm

Sun., May 15
Noon - 5 pm

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CITRReport: Albums- May 83

ARTIST	TITLE	DISTRIBUTOR
1 PHIL SMITH	The Phil Smith Album	ZULU
2 DEAD KENNEDYS	Plastic Surgery Disasters	FRINGE
3 THE MEMBERS	Upphythm, Downbeat	ARISTA (US)
4 THE BIRTHDAY PARTY	The Bad Seed EP	4AD (UK)
5 ECHO & THE BUNNYMEN	Porcupine	WEA
6 U2	War	WEA
7 RANK & FILE	Sundown	WEA
8 RAMONES	Subterranean Jungle	WEA
9 WALL OF VOODOO	Call of the West	A & M
10 BLACK UHURU	The Dub Factor	MANGO (US)
11 FAD GADGET	Under the Flag	MUTE (UK)
12 VARIOUS ARTISTS	Pillows and Prayers	CHERRY RED (UK)
13 DOA	War on 45	FRINGE
14 FUN BOY 3	Waiting	CHRYSLIS (UK)
15 THE UNDERTONES	The Sin of Pride	EMI (UK)
16 THE STRANGLERS	Feline	CBS
17 SHRIEKBACK	Care	Y (UK)
18 SHOUXIE & THE BANSHEES	At Kiss in the Dreamhouse	POLYGRAM
19 NEW AGE STEPPERS	Foundation Steppers	U-SOUND (UK)
20 BOW WOW WOW	When The Going Gets Tough...	RCA
21 LOU REED	Legendary Hearts	RCA
22 UB40	Live	POLYGRAM
23 DAVID BOWIE	Let's Dance	EMI AMERICA
24 PIG BAG	Lend An Ear	Y (UK)
25 THE BANGLES	The BANGLES	FAULTY (US)
26 THE SOUND	All Fall Down	WEA (BRD)
27 REVILLOS	Attack	SUPERVILLE (UK)
28 GABI DELGADO	Mistress	VIRGIN (UK)
29 THE DAMNED	Strawberries	BRONZE (UK)
30 EURYTHMICS	Sweet Dreams Are Made Of This	RCA (UK)
31 JOAN ARMATRADING	The Key	A&M
32 MARIANNE FAITHFULL	A Child's Adventure	WEA
33 THOMPSON TWINS	Side Kicks	POLYGRAM
34 BAUMHAUS	The Sky's Gone Out	BB (UK)
35 THE BARRACUDAS	Mean Time	CLOSER (FR)
36 JAH WOBBLE	Bedroom Album	LAGO 3 (FR)
37 MICHAEL SMITH	Mi Cyaan Believe It	MANGO (US)
38 OMD	Dazzle Ships	POLYGRAM
39 RIP RIG & PANIC	Attitude	VIRGIN (UK)
40 SPEAR OF DESTINY	Grapes of Wrath	BURNING ROME (UK)

INTERNATIONAL FILMS COME TO VANCOUVER

Trying to put Vancouver on the Canadian film map is not an easy task. Leonard Schein, owner of the Ridge Theatre, believes it can be done and to this end he is holding The 2nd Annual Vancouver International Film Festival from May 13 until June 12. This year the festival is featuring 62 films (as compared to last year's 31) from 22 nations and will be held in two theatres, The Ridge, and Robson Square.

The festival is honoured this year in that it will feature several North American premieres, as well as many Canadian premieres, and the world premiere of Canadian film maker Jack Darcy's *Deserters*. The festival is currently the largest in Western Canada and Schein hopes to eventually achieve the prominence of the Toronto or Montreal festivals (both of which are 100% government funded whereas the Vancouver festival is totally private).

But the true value of any festival can only be judged by its films and Schein has a wide variety with several films definitely worth getting excited about. Included among these are *Androïd* (USA 1982), a sci-fi film debut by director Aaron Lipstadt starring Klaus Kinski. *Smithereens* (USA 1982) is Susan Seidelman's film which tells the story of a young girl trying to break into the male dominated world of rock music. In a similar vein is *Starstruck* (Australia) a film described as similar to *The Rocky Horror Picture Show*, it tells the story

of a struggling young band in Australian bars. A soundtrack album from this film is about to be released on A&M Records.

Another type of music is featured in *Koyaanisqatsi*, a Hopi Indian word for "out of harmony." This film has no spoken words and attempts to show how the white man is out of step with his environment. It features Hopi Indian music in Dolby sound. This film has had only one previous showing in New York where it sold out Radio City Music Hall. Also notable is Abel Gance's *Napoleon*, also with a Dolby soundtrack, and *Night of Shooting Stars* (Italy 1982) which won first prize at the Berlin Festival.

Music in different forms is highlighted in several other festival films, such as *Spetters* (Holland 1982), an examination of the Dutch music scene by Paul Verhoeven, director of *Soldier of Orange*. As well there are two British films, *Kids Are United* and *Listen To London*, which deal with the same theme only in Britain. *Taking Tiger Mountain* is a Welsh sci-fi film with a soundtrack by Roxy Music. Reggae provides the sound for *Jamaican Heartland* and the Canadian produced *Angie* film Sound focusses on the world of jazz.

Other films which will probably be very popular are John Sayles' *Lianna*, Robert Altman's *Health*, *The Alternative Miss World* (Britain 1982) starring Divine and Little Nell, and *Kamikaze '89*, a German film which stars but is not directed by the late Werner

Rainier Fassbinder. As well political films from China and El Salvador expect to do well.

One of the strongest areas of the festival is its selection of Canadian-made films. Aside from the premiere of *Deserters* the festival has *Threshold*, for which Donald Sutherland won a Genie for best actor. *Sweet Lies* and *Tender Oaths*, and *Wild Flowers*, both of which were nominated for Genie awards. *Poetry in Motion*, *Imagine the Sound*, and *Lucky Star* round out the Canadian line-up with several of the films having only been shown once or twice in Canada so far.

By supporting the festival Schein hopes to increase attention directed towards Canadian films, particularly those made in western Canada. As well he doesn't want to see Vancouver eventually become the film capital of Canada and sees no reason why it couldn't although it's a task which can only be accomplished slowly.

Most of Canada pretends the west coast doesn't exist. But some of the most exciting things in art, music, and film are happening on the west coast. It's a lot of hard work, just slogging it out to show Vancouver can do it," says Schein.

And 80-page brochure outlining all the films will soon be available and advance tickets for all the shows go on sale at the Ridge and VTC on May 2. Individual shows are \$4.50 and a Gold Pass can be bought for \$40 (although it doesn't guarantee admission to all shows). --Dean Pelkey

CITR Report: Singles- May 83

ARTIST	TITLE	LABEL
1 MALCOLM McLAREN	Soweto	Charisma (UK)
2 THE THE	Perfect	SOME BIZARRE (UK)
3 NEW ORDER	Blue Monday	POLYGRAM
4 SPEAR OF DESTINY	A Flying Scotsman	BURNING ROME (UK)
5 SHRIEKBACK	Lined Up	Y(UK)
6 RUTS DC	Weak Heart	BOHEMIAN (UK)
7 THE TEARDROP EXPLODES	You Disappear From View	MERCURY (UK)
8 UB40	I've Got Mine	DEP. INT. (UK)
9 DUB RIFLES	Stand	BOOM
10 ACTIONAIDS	Hash Assasin	**DEMO TAPE**
11 REDRUM	Danger/Never Know Your Name	**DEMO TAPE**
12 SPLIFF	Blick Vecht (Glance Away)	GEMA (BRD)
13 EDDY GRANT	Electric Avenue	EPIC
14 STYLE COUNCIL	Speak Like A Child	POLYDOR (UK)
15 TALKING HEADS	Swamp	WEA
16 IMLOG	Breakfast/She Creatures	LOG (US)
17 MALARIA	Your Turn To Run	JUNGLE (UK)
18 POPULAR HISTORY OF SIGNS	Dancing With Ideas	MELODIA (UK)
19 LEISURE PROCESS	Cashflow	EPIC
20 ORANGE JUICE	Rip It Up	POLYDOR (UK)
21 OFFICE	Physical	SWITCH
22 GABI DELGADO	History Of A Kiss	VIRGIN (UK)
23 BAUHAUS	She's in Parties	BB (UK)
24 RIP RIG & PANIC	Beat the Beast	VIRGIN (UK)
25 DAMMERUNG	German Werewolf in Auschwitz	**DEMO TAPE**
26 BIG COUNTRY	Fields on Fire	PHONOGRAM (UK)
27 SOUTHERN DEATH CULT	Moya	SITUATION (UK)
28 THE CURE	Let's Go To Bed	WEA
29 SPECIAL AKA	War Crimes	TU TUNE (UK)
30 THE CHAMELEONS	Pleasure and Pain	STATIK (UK)

IN SEARCH OF A FOOL

Rabble Without A Pause's Murray Cahan and Steve Hendry took to the streets a fortnight after the equinox in search of someone just a little bit daffier than the rest of us. A fool was their quest and armed with the best of CITR's technology, the boarded "Chopper 102" on the tarmac outside the studios.

Cahan said to Sky King the pilot, "Take us to a fool."

"Negative," he replied. "But I can drop you with some folks who are protesting against one."

"That'll do," Hendry interjected.

Outside the American Consulate at Hastings and Bute, they encountered a milling crowd of twenty pacifists asking all of us to join the Cruise Missile test proposed for Cold Lake, Alberta. The batteries in their cassette deck running low, Hendry and Cahan plunged into the crowd looking for a dictatypist. Unable to find one, they settled for a spokesperson who was a man.

"American defence makes me nervous!" he shouted.

"How so?" Cahan shouted back.

"...5, 6, 7, 8...we don't want

to radiate!" came the crowd's chant.

"You see, Ronald Reagan is leading us to the brink of a nuclear war. His policies are clearly foolhardy!" said the spokesperson.

"Foolhardy?" interrupted an interested Hendry. "Do you mean to say the President is a fool?"

"His policies are foolish, therefore...he must be a fool", chimed in a former law student in the crowd.

"Well what kind of fool are you after anyway?" the spokesperson queried.

"We're not sure," they said as their batteries ran down.

Turning his back on the chanting crowd, Cahan said, "Steve, we need a real fool, not just someone who's foolhardy."

"Right," said Hendry, "the more traditional type, closer to a village idiot."

Sky King lowered two pairs of stilts as the radio men put on their large pointed hats and polka dot jackets. As they stilted into the distance with their talking dog and pet umbrella, Hendry and Cahan wondered if fools weren't just a dream from inside the walls of a radio station.

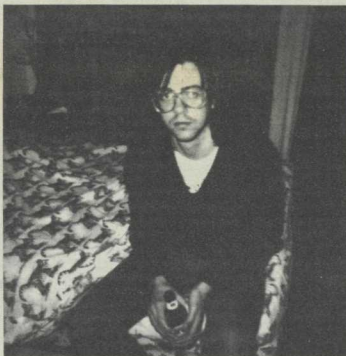
THE PHIL SMITH STORY

The most difficult part of artistic expression would undoubtedly seem to be those taxing moments leading up to its intangible creative inception, regardless of the mode whether it be the written word, music, painting, or sculpture. If the chemistry clicks and the interaction between the integral components combusts, then it is likely that the creation will propel itself at a speed and in a direction deemed natural by its own power of existence...so what? you may ask. No, this is not the *Pseudo's* Corner of *Discorder*, but an introduction to a local music luminary, Phil Smith.

Smith, a long-time catalyst in the Vancouver music 'scene' and instigator of the gone, but not forgotten, Wasted Lives and Jimbo and the Lizard Kings, and currently Blanche Whitman and Corsage, is not one to limit himself or his musical projects within the guise of a structured master plan for popular success.

"People are going to like you, or they're not." It is a simple statement made by someone who believes that the public's tastes, particularly in popular music, are not dictated by stupidity or ignorance. Smith is an ambitious person and his enthusiasm is aided and abetted by his talented group of associates who seemingly share Smith's optimism that things are flowing along quite nicely, thank you. It is not a force beyond control, but, as stated above, one that is motivated by its own positive existence.

To this date, Smith has recently released a compilation album on Zulu Records featuring studio tracks from Corsage, Blanche Whitman, Wasted Lives and one live veritable classic from Jimbo and the Lizard Kings recorded at Budstock '81. The overall sound of *The Phil Smith Album* is exceptionally good, the tapes



being mastered in New York and the vinyl manufactured in Los Angeles. Smith celebrated the album release with a two-night stint at the Luv-a-Fair late in March, featuring the current line-up of Corsage and Blanche Whitman, along with the appearance of special guest musicians.

Witnessing a live performance by Corsage more than adequately communicates the vigour and intensity that is evident on vinyl, enhanced by the added dimension of visuals. Smith's theatrical antics and rough-edged vocals make him one of the most appealing and entertaining performers to front any local band, past or present. And what would that be worth without playing with some of the best musicians in Vancouver, a sentiment sounded by Smith, "The songs are only as good as the people who play them."

It was his desire to write songs which motivated Smith to take up the piano at age 14, and he currently shares the composing responsibilities with Bill Napier-Hemy. What

kind of songs do they write and Corsage perform? Most definitely, the music defies categorical description which is further evidence of a healthy and hybrid music scene present in Vancouver.

Perhaps one could venture to cite a number of comparisons, or even influences, to the Corsage 'sound', but such descriptive tactics rarely do stand on its own without being derivative or totally obscure. Smith does note that he and the other band members were avid listeners to the 'heavy metal' genre of music back in their high school days of the early 1970's, but Corsage bears little resemblance to their adolescent tastes. Rock 'n roll, certainly...simple and direct...infused with an unrestrained energy and a sense of humour. You just know these people are having fun.

And for Phil Smith, anyway, that seems to be what it is all about. He takes what he is doing seriously, but not himself. This attitude is perhaps

what has enabled Smith to remain actively involved in the Vancouver 'scene' for several years without falling victim to a sense of disillusionment that has befallen many talented persons. It is the ephemeral nature of popular music which appeals to Smith, and he seems to be one to take advantage of the rapid transitions evident in the music industry today. This is not to say the man is trend-conscious...no, not in the least. He is abhorred by the immediate acceptance this side of the Atlantic of the new English music because of its inextricable association with 'trends' and fashion. Smith discredits much of the English music because of this, and claims that south of the border is where people are much more interested in making music for its own sake.

Does he have his eyes set on the Sun Belt?... "Los Angeles is the place I'd rather be..." The pace is faster, the lights are

brighter...and you can buy cold cans of beer in your corner grocery store.

But for now, Smith is enthusiastically involved with Corsage and making the best of available resources. He is currently filming a video of *The Shame I Feel*, one of the stronger songs on the album, and has plans of recording a Corsage EP with a tentative June release. The group will appear on the CKVU Vancouver Show May 26, and follow their television appearance with a gig at the Soft Rock venue May 27. Further live dates are in the offing to coincide with their summer record release, but Smith is wary of over-exposing Corsage to the point of saturation. Hopefully though, just as the flicker of the flame ignites into a great ball of fire, Vancouver will be seeing and hearing a lot more of Phil Smith and Corsage.

--Michael Shea

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